

VOL. 7

W. SAMPLES

FOR THE HARDCORE MANIAC





DEDICATED TO DIY HARDCORE PUNK 2011

# MORE NOIZE SEVEN

OCTOBER 2011

CHY. PEACE, FREEDOM, FUN, NOIZE, BOOZE, LOVE AND

Look here! It's a new issue - right off the bat of the last one! And smaller font than ever before! Why? Because doing a fanzine means compromising on space due to price. Not just price of printing the zine but price of postage, and as we all know international postage is humiliatingly restrictive in 2011. I'd argue that postage rate increases is the only real argument for turning for using the internet in 2011. But nevermind, I'll continue doing this for quite some time still so don't worry. Ok, so this issue has new contemporary hardcore punk bands that I personally love that I want to tell the world about.

Deformity is a raw punk band from New York that have released three demo tapes and who have just recorded songs for an EP. I think in a world of retro-garbage, a band like Deformity stands out as a fresh wave of something we have all already heard a million times before. What a paradox! I am not saying that just because the band is relatively young (literally, the mean age of the band must be barely 20), nor because the driving force appears to be the talented Shiva of *Accept The Darkness* zine (whose youthful passion has been well documented not the least by himself but also by Alex Ratcharge and various others - to the extent it's almost parasitic, yum-yum new blood, gaaahahaha!). No, Deformity is fresh spanking air because I genuinely think the three demo tapes are all marvellous! The third one specially, which sits with some classic sou noise hardcore demo tapes from 1982, 1986 and 1991 (or indeed 2008!). I'm seriously considering releasing a cassette tape compiling some of this noise so that you UK fuckers can have some joy in your lives.

Fogna from Italy was intended for the fifth issue of this zine, which as you may remember had a mammoth *Wretched* special reportage. I had thought that Fogna, representing the best new Italian noise on the menu today, would sit on the new side of hardcore alongside with *Isterismo* (who flunked on answering the interview, which is fine, whatever, everyone knows them by now and some of us even love them, so no need for further propaganda efforts). Well, those kids are kind of shit at answering emails just like their Japanese counterparts so it fell through (thus spoke the fanzine editor of age!). But now they've had a chance to redeem themselves and the result can be found in a few pages hence. If you have not heard the Fogna EP you have been living under a rock.

The other new band is not really a band in the normal four-guys-who-regularly-rehearse-and-release-records-play-gigs-etc, rather nothing less than an international hardcore pogo punk conspiracy!!! But as always the proof is in the pudding, and the injections are fucking great! And again, this is a zine so I am obliged to include them. Also, as a native Tidaholmare I always appreciate a good joke. Nori of Tom & Bootboys gladly helped to answer some questions as well, and why not?

You may have noticed that for the last year or so I've been contributing some shit to Maximumrocknroll. Regular *More Noize* readers such as Remi in France have been telling me to keep some good stuff for the zine, instead of sending all my big name interviews to the CIA. Well, I am not sure that's how it works really, but it's got me thinking about my personal publishing system. Instead of trying to reach a conclusion, I had a drink. When I woke up I realised I have to put more Kyla Sota in *More Noize*. I did not want to re-use the interview I did with them in MRR nor could I do simply throw in some photos of them as I have done in the past. But Jussi Janis, of Huuto fanzine in Finland, and the band Urban Unrest, and who takes fucking brilliant photos of bands (some of which included in *More Noize* previously), had interviewed Kyla Sota in his zine so I figured why not ask him to translate that interview into English (from Finnish original version) and just re-use that here? That way I get to include my favourite band once more and you get more shit as well! Everyone's a winner! Always! The new Kyla Sota songs are amazing, as you would expect so fucking tune in already.

The Dead Cops interview is from my old zine *Distort Hackney*. I found it somewhere and thought it was fucking funny.

A number of other bands were intended for this zine, namely Chaos Channel; however No. 6 got his laptop stolen and all the painstaking time spent translating my questions into Japanese and then answered and translated back to English were wasted. While No. 6 is working on redoing the

interview.

Another band intended for this issue was Firmeza-10, since I adore the two LPs, but Teo found it difficult to do everything at once what with an immediate move back to Spain and all sorts of other DIY HC projects. The interview is still on, however, so look out for a coming issue of the zine. Apart from that the next two issues are also pretty much ready to go today: the material is already lined-up. I just need to organise my shit somehow. One of the two zines will be a split with Mario from Spain's *Tortura Y Mierda* fanzine. I guess it'll be a Festa Desperado interview and some other shit. The other zine is going to be a stand-alone special issue on Kyushu punk from the 1980s. It'll have the Swankys interviews and scene reports etc. I have plenty material already, but I am (still) desperately looking for more photo material. If you have any old issues of Blue-Jug magazine please hook me up with photocopies, scans, anything that will work for print! I am also after DOLL magazines from 1980s including Kyushu bands. I'd love to get hold of the 1980s issue of DOLL that features "The History of The Swankys" (which I will arrange to have translated to English if you hook up photocopies/scans). So if you have any print material - zines, photos, flyers, posters, adverts etc - with the Swankys, Confuse, Sieg Heil or any other Kyushu punk band from the 1980s do let me know. In return I will offer you a reward including kisses and hugs from the whole MN staff, and maybe even some really lucid sexy favours. In addition I have also been collecting a lot of stuff on Svart Parad, the old Swedish anarcho-band, which will also somehow fit-in in all this mess one day.

As always, contact me on the usual street and email address.

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## \*\*\*\*\*READER'S LETTERS\*\*\*\*\*

Hey Tony,

System Defector had recorded 5 songs. In my opinion is great but I prefer don't feel totally victorious until the mix. I'll give you a copy when it was released.

Cheers mate, Teo (by SMS)

Hi Tony

I'm alright. I just got back from a two-day tour with Honda/Honda. We played Bordeaux and Toulouse and it was amazing. Loads of people in Bordeaux (good bands too) and very interesting gig in Toulouse (in a squat), it was nice seeing lots of friends, hanging out with my bandmate and just be out of town for a while. And play two gigs in a row! We were much better than when we played our first gig last April so that was good. The downside is that I pretty much lost my voice (because I've been working super odd and crazy hours on no sleep and caught a cold, etc...) and that I also slipped on the tile floor right at the beginning of our first song during our gig last night. I fucked up my knee pretty bad and spent the whole gig singing while standing up against the wall. I finished my evening in the ER, turns out I might have some knee injury (you know that joint bone that makes your knee bend in between the two big leg bones? The damage is right there, inside that thing) so I can't walk anymore, I'm wearing a huge splint, can't work for at least one week and will have to see an orthopedist and physiotherapist for quite a while. It annoys me a lot, especially since my other leg is already quite destroyed, but it was worth it. I'll play our gig with Systematic Death wearing my splint. How hardcore is that?

Ok, I'm off getting some rest now. I'm knackered and my knee hurts. Thanks for everything buddy. Hops all is well.

Remi

Hi Tony

Didn't like the Filthy Hate demo, huh? FUCK YOU, I'M DONE WITH YOU, etc. Naw, but seriously, listen to it again. I think you're underrating it.

Also it was funny how you just walked the line of calling out Fabian for running a sketchy label (RE: the Control 7?) but... eh. Better not get him pissed. I was so close to calling him out as a rip-off in my column, but I still want that damned People LP so bad I couldn't do it. Congrats on the MRR column by the way! Like I said in my last one, just leave me the boring reviews or I'll fly out there and break your goddamn knees! Alex Ratcharge is in town at the moment, I hope I get to meet him before

COVER: WESLEY ALLEN SAMPLES

PHOTO CREDITS: ANDREW UNDERWOOD

AD POLICY: Pay me well. This shit does not generate any cash and my family is suffering.

REVIEW POLICY: No promises-send me your shit-if I like, I write.

OPINIONS EXPRESSED: Are likely to have changed by the time you read the zine. If you like this shit, good. If you don't, do your own zine.



he leaves. I took the dog over to MRR earlier and there was no one home as he was with Layla at City Lights Books learning how to be a beatnik. Fuuuuck, not punx. Otherwise we're just hanging out doing the usual. I've got some nice photos of Kromson and some others if you need them, and I've been rocking the D-Clone/System Fucker 7" and "The Feeding of the 5000" non-stop. Hope you're well, Andrew

Tony,

Thanks for the copies of MN6, good thing I now need glasses with those reviews! Seriously though, I think you should write a book about the CONTROL 7" (did that review ever end?!). I had a good laugh at Rich Militia's page, and the mention of Chumbawamba brought back a couple of memories regarding them. First: Summer 1984, the Miner's Strike and a penpal invited us up to Bradford for some big open-air festival in the grounds of Bradford University. 100s of punks sprawled on the grass pissing it up, jumping on the bouncy castles erected for the kids, plus a certain element of culture-shock as the local Miners looked slightly askance at Asian punx dressed head to toe in safety-pinned binliners (well, maybe one), guys with bowler hats and faces painted Clockwork Orange/Droog-style, not to mention great local punk (and I mean 'punk': not anarcho, not thrash, not hardcore or whatever was becoming common currency elsewhere) bands like the Negativz, Morbid Humour, the Convulsions (tho' don't quote me on the exact line-up). And, in the middle of the green, an oasis of grey-clad, crop-haired holier-than-thou characters sat surveying this mild bacchanalia with a hint of a pseudo-intellectual sneer bisecting their gaunt features. Who are they? I asked Howard, our local mate. "Chumbawamba", he replied, "miserable fuckers". Later, they play. It's all very post-modern, with one member on the grass in front of the stage, mowing it with a Hoover. Drunken punk staggers past, cider bottle in hand, stops briefly, looks at the stage in disgust and disgorges a mouthful of cider onto the singer. Call it interactive performance art.

Later still, the Ambulance Station in SE London, Chumbawamba and (I think) No Defenses. Sloganeering, speeches from the stage, the music a brief interlude between the two. The bands can hardly move for banners. I'm handed so many leaflets I can barely walk by the end of the night. The flipside to this coin is when I'm sat outside the Off Ramp club in Seattle sometime in the late 1990s. Inside, Whorehouse of Representatives have just finished their set, an updated version of Dirt or Penis Envy-era Grass. A young punk covered in Icons Of Filth, Amebix and Anti Sect patches is quizzing me as to the whereabouts of these bands. I tell him they're all now butchers, bankers or animal torturers. He doesn't buy it, but the mention of Chumbawamba arouses instant ire in him. Puffing on a Marlboro cigarette and clutching a can of Budweiser, he spits, "Corporate fucking whores, selling out to EMI and arms-dealers!". Where do you work then, I ask and, without a trace of irony, he shrugs "Boeing". Cheers, Michael Clarke.

Hi,

I agree with the lack of info on Control 7" (Damaging Noise Rec). There's really no need for the total lack of it. But the tapes also lack anything! Not even a contact haha! I think Fabian might have wanted to the record to appear obscure? But in reality the band seems unaware of their "cult" status... I'm sure they would've been happy to give some info. Also the band only plays like twice a year in their home town, if you're lucky! Such a weird band... I've also heard of a sort of hype they have going amongst the weirdo noise crowd in Japan. Also... I swear Lebenden Toten mention them in Deprogram? I think they stayed with Control's singer. Basically what I'm trying to say is: D-Clone < Control, hahaha! Also! Another fucking point! I think the tracklist choice for the 7" was shoddy. The tape has 7 songs and it could've been the 4 best songs on vinyl. I think putting "Only in the Entrance" was a mistake... it's a good opening but it's so slow and plodding that its boring and it doesn't have the same effect on tape e.g. the slow building tension into 6 ripping songs. That build up into 1 song is just lack lustre. I think the 7" should've included "Entust Insanity" as it has a great base line. My ideal tracklist would've been: 1) Peaceable 2) Full of Lie 3) Entust Insanity 4) Control. Also the fact he cut out the Lou Reed part at the beginning of the recording is shit!! The fact the recording starts out with that then slowly descends into total musical destruction is such an amazing oxymoron, but it probably had to go for copyright reasons, so whatever. But overall I think he should've asked to reissue their side of the Gotcha split tape - it's a far superior demo (not live) recording and all 5 songs would've easily fitted on a 7".

I am thinking of writing a book about Control.

Sincerely, Pogo Connor

## Merciless Game - Genjitsu Wo Kutabare 8"

17-track noisy hardcore! *Not Very Nice* zine editor Zach's solo band with Dan from Lotus Fucker on drums (I think)! This is really really good. I am too stupid to be able to identify all the covers thrown in here but besides if I did it would maybe spoil your fun anyway so whatever. Fuck!

## Ferocious-X feat Guilty Connector - Svart Radsia EP

This is the record of the year. 9 classic Ferocious-X tracks replayed and remixed from noise DJ Guilty-C.

## Vacuum - Space Fi 2nd demo tape

This is beyond unrealistically! It is controversially great! Gah! At first it sounded like it was recorded at wrong speed. Vocals sound so distorted that you'd think it's sampled or something. The music sounds recorded in a sweaty cellar. Guitar no longer noisy, is melodic like oi bands! Drums are totally cookie-tin! This is amazing. I think they've moved on from being straight-up Stagnation (Japan) rip-offs. Afterall Stagnation is about upfront violence whereas Vacuum is about experimentalism (Hawkwind, Stupid Life, the future). Taken alive sounds like that the outro on Plague's "Just Say No" 7" but mixed with early 1980s Japanese noisy punk! Vacuum is incredible, yet again!

## Chaos Destroy / Nekromantiker split 7"

In a way this is an odd mixing. Chaos Destroy is a jokey noise-core band played by seemingly disinterested non-punk normals who are indeed the very definition of sane people. Nekromantiker is a jokey noise-core band played by seasoned Dutch freaks and veterans from the DIY scene. Maybe it is not a weird mixing of bands after all? Chaos Destroy has one slow and one fast song and one medium tempo song. The slow one is like that song on the Noise Punk Records EP called *Swanky Noise*. The fast song is comical, with barking crusty chorus of the dual vocals crust style. The mid tempo song is again *Swanky* noise style, in "the months of the year" children song (January, February). On the flop side, Nekromantiker present their new sonical disruptive guitar sound. It sounds like a broken mechanical devise. Cool effect with distorted bass sound. Vocalist sound like an angry elf! The second song is Nekromantiker sounding more like how you would expect from demo and 7" - a Dutch HC band playing Exhippies type noise-core and Japanese stench-core shit. This band is just so fucking great. I can't wait to see them play here next week. The last song has a nasty fucking guitar sound, pulverising bass sound, zombie vocalist that really does sound like he wants to have sex with a corpse, and there is a lot of fucking noise terror ear death as well as the best guitar solo ever, maybe.

## Svart Framtid - Reissued 7"

To reissue this record was the best decision ever! Love this record, great to see initiative to make faithful legit repo of classic record like this.

## Lastsentence 2nd demo

Recorded in November 2010 these five tracks are still as crazy as anything they did before and readers of More Noise will remember my intense buring excitement for this band. However, the brilliant vocalist has left the band because she had a baby and therefore her boyfriend who normally just play the guitar Mr Nabe is also singing. The effect is totally Frigora. But I reckon Nabe sounds a bit like Kawakami. Too bad the original vocalist is not in the band. Maybe she will be back soon? The bands' still amazing though, but it's a big change. This took the wind of the sails for sure.

## Varix - demo

Raw guitar with strong bass and amazing vox that sounded more like Lastsentence than Lebended Toten, but it'll be impossible not to compare with Lebenden Toten. Musically it's far from the perfection of Confuse sound of Lebenden Toten, so luckily Varix is not going for that style, but more like a straightforward hardcore punk of all colours, but noisy and bouncy and fuzzy and fast and aggro. But it's definitely not crust or metal if you know what I mean. Skell from Distort Reality sent me this, and Varix is a local Minneapolis and all raw punk band!!!! New 7" is out now too supposedly, but I also heard that the band split up, wtf?

## Sentencia - Via O Muerte Tape

Anarcho lo-fi hc band that's very incredible! Most inspiring badly played simple d-beat noise I have heard since Firmeza-10. More than any other modern hardcore punk band, it is bands like this that makes me want to start a band. It makes me never want to listen to anything else ever again. It is the tape of the year. Released by Teo on his Alta Intesidaz tapes.


## V/a Ke Mal Vivimos Cassette Tape

1980s world hc compilation from Teo's Alta Intesidaz tapes, for friends and traders only. This is great! Mostly bands over-looked.

exit h/ps

\*\*\*\*\*READER'S LETTERS\*\*\*\*\*





More Noize: What is the history of Fogna? How did the band start? What were the inspiration to start the band and the influences you had in mind with the band? Also please introduce the band members!

Fogna: Hi! I hope to be understandable, my English is not good. Fogna is the result of a lucky and coincidental friendship between Pio (guitar, drum machine) and Elio (Voice, Bass). We met while we were in "Palermo" for university, but now we live in our cities. Pio is from "Siracusa" instead Elio is from "Mazara del Vallo". The idea of the band started in 2004/05 by Pio who after writing some songs asked Elio to put the voice. In that period we didn't know each other well, we were in that city recently, and we only met during some concert's or at university, but we discovered soon to have too much other listenings in common, and not only that! Since that moment start the history of Fogna, we had not an explicit influence

in mind cause the sound has gone to build slowly to the recording, the only sure thing that we wanted was a putrid and obscure sound where to vomit what we think!

More Noize: I understand that the songs on the EP (and CD) are actually quite old, from 2005? But the EP only now reached people in the UK. Can you tell us something about the songs on the record? I am interested in what the songs are about, if there are any meaning to the lyrics etc? Fogna: All the songs and two lyrics were composed about 2004/05, we finally recorded all about 2007/2008, but we only put out the CD on December 2009, the 7" version was out about July 2010 if I remember well... sheaheha About the content of lyrics. They often are in a metaphorical way, so I'll try to explain as I can with some translations of some verse...

At the end of the intro titled "Fetore" (in English "Stench"), there is a phrase that symbolizes the spirit of the whole EP. I think that the translation should be: "I can't stop thinking about death if I continue to feel the stench". After this start the first song called "Merda come L'oro", this title have a double meaning, "Shit like gold" or "Shit like them" just like society got a double face. That song talks about some aspects of society like useless technology:

"Plastic full of lights gives the illusion of gold, but it's only shit predestined to functional decomposition, shit is like gold in the planet I live... I am a millionaire!!! Cause I live in the gutter!!"

It talks also about drugs as a weapon of the system plot: "decomposes minds fuelling the illusion", or about the church: "Full of holy hypocrisy pilot your spirit in exchange for false certainties". The third track is called "Insomnia" the title don't need translation I think. Is a metaphorical description of the real nightmare of living in a society of lobotomized people, where many things can make you feel wrong or insane, but the anger is that it keeps you alive and makes you react: "I live in oblivion, but your social vacuum is crap!!" The fourth track is titled "Caricasse senza testa" it means "Headless carcasses". It splashes of vomit on all those who play the game of the powerful without realizing that they are already dead, they fight for the system against who wants to be himself:

"Sad living dummies!! Merchants of pain and emotions!! Actors like rats with no face lie in wait to take your head!!! I feel sick just thinking about!! I feel sick just thinking about!!"

The fifth track titled "...e brucia tutto intorno..." (English: "...and all around is burning..."). This song start with the same phrase of the end of the intro, and it's a critique on the hypocrisy that surrounds our cities, a description of what we see, people who live like zombies, cops who play a role similar to a cockroach, fiction in social relations, people living nightmares, people who feel close to madness and suicide:

"Hypocrisy is nourished by oxygen burning all around!!" I hope I was understandable...

More Noize: A lot of people has compared Fogna to Wretched. In the last 2 or 3 years there have been many bands compared to Wretched but usually the comparison does not make any sense. But in the case of Fogna the comparison is quite acceptable! What do you think? Is it only because us non-Italians hear hardcore sung in Italian language and instantly say "Ok, this sounds like Wretched"? Or were you trying to go for a Wretched type of sound or style of hardcore?

Fogna: As mentioned before, our sound has gone to build gradually, surely Wretched along with bands such as Underage, Eu's Arse, Chain Reaction and Impact is one of the band that massacred our brains with great pleasure! But it is probably also true what you said before about the sound of singing in Italian: in our language the metric does not have many opportunities

Anyway we wanna say thanks to all those compared us with Wretched! This comparison can only please us!! Because is one of the bands we love! More Noize: I take it you're about to record some new Fogna music, possibly for a new record? Is that right? And that you're not going to use the drum machine for this recording? Can you tell us something about the new songs you have? How will they be released (record? Cd)?

Fogna: The new songs have been composed in 2009, and we have enough songs for at least two more releases. We were starting to record, but we had to stop because of problems to see us because now we live 400 km apart... It is true we decided to record new songs with a real drummer, but apparently is not sure yet because of the difficulties had to get organized in two ..... maybe ..... who knows? Would be nice! We only know that at the end of this summer, we will take the final decision about going to start to record again with... Hope this time really! About new songs, we do not know what to say, some is louder, some is faster, some more obscure eheheh, one day you will hear! Surely they will be released first on cd,

with "onehundreddirty records" the d.i.y label of Pio with which he publish some of our project and not only, in Cd or Tape; about a 7" version it should made by "Bat shit records"; but some other labels asked us for a release also, so maybe it will be pressed by different labels in this version.

More Noize: Has Fogna played any live gigs? What are your feelings about playing live with Fogna?

Fogna: Unfortunately, we've never played live, but we'd love to! Some people asked us for playing live. We are thinking about to start! The first thing to know is if playing with the drum machine or a real drummer and to organize us, we hope to take a decision soon!

More Noize: What do you think about the current Italian DIY punk and hardcore scene? A lot of people here in the UK seem to think that Italian hardcore was great in 1980s but died in 1990s, and that today Italian hardcore bands are only playing crust. Do you feel apart of a greater Italian DIY scene? Or are you removed from all that because living in Sicily, you're removed from the mainland?

Fogna: We think that the fact that many Italian bands is playing crust is true, but maybe what they think about the Italian scene in England is due to the fact that the "crust bands" have played a lot around in Italy and beyond: Crust and Grindcore band are very popular all over the world nowadays, starting from the West to the Far East in the world, maybe a lot of punk bands consider these styles the best way to express themselves,

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who knows? But in Italy you can also find bands that plays in a different way too: Infamia, SkidHjerne, Inquieto Vivere, Alterazione, The Krushers... These are some of the many our favourite Italian bands nowadays, there many others bands that play different style of punk hardcore, but maybe they are not well known yet, probably because they don't play live gigs a lot, or maybe cause they have a different style, we don't really know! Some people in different cities of Italy know us, but we don't know if this is enough or not to belong to the Italian scene... In our cities (Siracusa and Mazara del vallo) is not there a scene, the only city where there has been and I think there is still a scene in Sicily is Palermo, but we can't say to be a part of. Cause we've never played and not too much people know us there. Maybe our scene is a scene not found in any specific point, maybe our is a sort of circle, which includes the bands with which we are in frequent contact with exchanges of opinion, advice, support, help, record trades etc etc. Maybe this is the real scene we are part.

**More Noise:** I know that both of you have other music projects, and I think the intro and outro of the demo reveals that you listen to more than just hardcore punk music. Would you say a little about your other bands and projects?

**Fogna:** Yes we listen to a lot of kind of music as: rock, noise, postpunk, blackmetal, deathmetal, dark, etc etc is not simple to say all music we like, but we can certainly say that we really love a lot of different bands! Would not suffice to list a whole page! We play in some other bands, and in two of these the line up is the same of "Fogna". The first is "Vermaio", a punk hardcore project with real drum and a different sound from Fogna, more rough and ignorant. We made a 9 tracks EP released on CD by "onehundreddirty records", and it will be also out for "Bat Shit" on 7". The other project together is Jealousy for the Dead: a DeathRock/postpunk project, we still have to put the voice on to complete the first EP! We hope soon!

And then the other bands:

Elio - "Psychopath Witch" is a rough Black/death metal band. They released 3 demos: demo one is called *Fucked from beyond*, demo two is called *Worshipping the flagellator* and the third demo is called *Stench of Human Hallucinosi*.

"Spasma" is another rough punk hc band. They released 1 EP "Mediocrazia" out on CD for "Onehundreddirty records", and will be out for "Bat Shit records" on 7" too.

Pio - "Mercy for the living" is an obscure post-punk one-man-band project of Pio. He made 1 EP on CD (onehundreddirty rec) and it will be out on 7" on Bat Shit Rec. "June Kills" is a noise post-punk rock one-man-band project of Pio. But nothing released yet.

# ALIMENTA CON L'OSSIGENO

## BRUCIANDO

## TUTTO

## INTORNO.





# DEFORMITY

PLAY LOUD! DII

More Noise: Hi Deformity! Is this the first zine interview you do? If so it's probably a good idea to introduce the band and say something about what you're about, like what was the inspiration to start the band? I am not in a band so I have no idea how noise is created but I know some bands are started by people with a precise sound in mind while other bands came about more from the meeting of like-minded people with music a sort of accidental product of that meeting... What's your story basically!!!?

Shiva: Okay, so Deformity started in the summer of 2009 with Joe on drums, Rich on bass, and me doing guitar and vocals. We were really bored all the time then and one day when we were sitting around smoking weed and drinking warm beers we realized the boombox that we were listening to tapes on had a record function: we were listening to a lot of Nerveskade, Lebenden Toten, and Confuse, so it seemed fitting to record the most feral and noisy improv-riffed raw punk we could make. Joe had never played drums in his life until that day, and soon after that we started trying to write more songs so we could make a real band and record a demo. Soon though, Richard started having a lot of personal issues so stuff wasn't working out, and my buddy Derek from my old band Annihilation started coming up to the suburbs to hang out, so we ended up continuing with him, writing new songs but keeping the name 'cause we couldn't think of anything else to name ourselves. With this line up we've done all the demos and shows that actually have been experienced by more than 5 people. When we started jamming with Derek (he plays drums, Joe plays bass) we just played whatever came out. We were all really stoked on Anti-Cimex and Shitlickers and Derek didn't know how to play anything but D-beat, so we started off sounding pretty much like a GGG HC worship band. Nowadays our songs basically just come together, the loose influence set would be staying within Hardcore punk, and we have a certain approach that I can't really put to words, but it makes sense in our heads. Most of our songs are written off-the-cuff at practice. To answer more directly: it's all pretty much an accident. We are hardly a band, more just a group of three friends who have nothing better to do than this, if that makes sense.

More Noise: Most importantly, what makes you want to play noisy hardcore punk in 2011?

Shiva: Honestly, twenty-eleven or nineteen-eighty-whatever -the-fuck: I don't think it matters much. Suburban anxiety, anger, boredom and hostility haven't gone away since whatever the claimed expiration date on punk was, and this is how we express it. Punk means the world to me and I wouldn't trade it in for anything else even if it meant I could actually get a girlfriend or have more than 6 friends my own age. If none of us had found punk we'd be fucking miserable.

More Noise: Are you still a three-piece? That's what's stated on the third demo. Is that how you want the band to be, or is it more because of necessity (i.e. never found the right fourth person)?

Shiva: It is completely out of necessity, but at this point, I'd feel weird giving up guitar or vocal duties to someone else. I get a real kick out of the feeling of playing the riffs and yelling the lyrics. Also, I could not imagine putting someone through the awful ritual of being friends with us 3, we'd feel way too uncomfortable with someone else because we wouldn't be able to berate this said person with the same level of crudeness we inflict upon each other.

More Noise: I have a poster someone sent me (maybe Shiva, maybe Eugene) where you're listed as ex-Annihilation (from the Crucifix song??). Why did you change band name? Is it inspired by the Aghast LP, or just a coincidence?

Shiva: No that wasn't inspired by the Aghast LP. At the time when I was naming the band I wanted to make a name that sounded like "Crudity" because I was obsessed with the Stockholm's Mangel tape, but nowadays I like the name because it kind of highlights what we feel like when exposed to our surroundings. Annihilation was a completely separate band, had the drummer of that band not moved away to Portland, Oregon (he's in Moral Hex now, amongst others) we'd have hopefully still been around. Derek played guitar in that band, his brother Jesse played Bass, I did vocals and Maus played drums. We were in fact named after the Crucifix song.

More Noise: So I understand that you have a few demos, three I think? And I know Shiva mentioned a new one on the way. What do you think of the recordings you have done so far? It's only natural (and sometimes regrettable) that bands "improve" with each recording, do you think you have improved since you started? Do you want to improve as musicians? Are you musicians???

Shiva: Yeah we have 3 demos. The third demo was put out a full year ago now, but we haven't been slacking off since then. We only play two songs from that 3rd demo in our set now. I'm proud of the old recordings that we put out, but they really don't do much to represent us. We have, I think, improved a shit-load since we started, we work really well together from playing for hours on end in my basement. I guess we are musicians, you wouldn't really catch me flaunting that title though. We definitely don't have the same scrappy lo-fi low-skill thing going on as much, we're a hell of a lot tighter now, for better or for worse. We're recording soon for a 7" funded by members of Perdition (Always Restrictions records), hopefully that'll be out by summer and you can see what I mean.

More Noise: I have your third demo here, which is really really great. But what I like apart from how it sounds is that it's got a lyric sheet and descriptions of each song ("Another that rings a more personal tone" etc). On this demo at any rate, the texts are pretty pessimistic of human as a race and about the world in general, highlighting particularly consumerism and apathy etc. The artwork moreover has anti-computer picture, anarchy-signs and anti-music symbols. Do you want to say something about what your songs are about lyrically/thematically? It seems silly to ask, but how important are the lyrics and art to Deformity? I guess I am asking you to explain why lyrics and art are important to you as a band.

Shiva: If you think those are pessimistic you should read the new ones! Haha. I think lyrics and art are extremely important. I've done all of both so far, and I try to think them through as thoroughly as possible. They are important to us because they put words and images to the feelings we are trying to express. Lyrics and artwork are the connecting force that help make it actually coherent and The lyrics nowadays have a lot to do with that same frustration with waking up and wishing you never had to face the cesspool of humanity that lays at your doorstep. They definitely have gone in the more personal direction, rather than simply pointing fingers at the rest of the world, expressing some of the actual effect and general state of mind caused. The art and lyrics on the tapes was more on the split second "write-em-while-you-still-remember-the-riff" side of things, and "draw something quick so you can put it out", but nonetheless, both things are extremely important.

More Noise: I'm also interested in hearing your views on anarchism, that is of course 'punk anarchism' as opposed to 'academic anarchism'. Does it exist? What is it? Is the anarchy symbol and the core ideas of anarchy as shouted by diverse bands from Crass to Wretched and ten-thousand others important/relevant in 2011? Why? How?

Shiva: Any viewpoint or ideology in excess turns into an oppressive dogma, but that being said, it's not likely that Anarchism will become prevalent in this stubbornly capitalist world. Anarchism to me represents a personal sense of lawlessness and lack of anything but self governing. Think for yourself, question everything, that is the kind of advice I beat into my head continually. Anarchism to me also means not imposing my viewpoint on other people, to me it means living how I want and staying true to what I believe in without bowing to anybody's altar. The anarchy symbol to me represents not "Anarchist Order" (as it is intended to mean), but more like a symbol of iconoclasm against the voices and powers that try to determine a set guideline on how to live. To me this includes the insular and attention-hungry sub-sects of the punk scene: clad in leather and armed with a rampant desire for recognition and reverence. This means going against the set norms, laws, and unwritten laws of the mainstream society, but also those same things in every sub-sect of society, no matter where you exist. I want to destroy and spit in the face of the entire world.

More Noise: It's hard for me not to sort of lump you in with the current NYC raw punk scene, what with the great bands like Crazy Spirit, Perdition, Dawn of Humans, Nomad etc, whatever that means. But I am guessing you're a few years younger than at least some of the kids in those bands (maybe I am totally mistaken, but whatever). Do you want to say something about the scene and its dynamics as it concerns Deformity?

Shiva: I'm honored to be lumped in with some of my favorite bands in the world, but at the same time, I guess that kind of makes sense because those are the people we play shows with and what not. I'm 17, Joe's 16, and Derek's 19, so yeah, we're all on the younger side of things, but we are also largely based out of the suburbs. So we're kind of a minority in more aspects than not. I wouldn't actually call us a NYC band. I think the thing that gives us the most fear is that we see so few kids our age at shows that actually have a fucking brain, if we even see kids our age at all, and it's really worrisome cause it makes me think that punk will be an old fart's social club soon, instead of a free and energetic outlet. We're friends with a lot of people in NYC and I personally try to contribute via flyers or spreading the word. I do Accept the Darkness fanzine too, but I wouldn't really call that a "service" to the "scene".

More Noise: I take it you have played a number of local shows so far, how has the response been to the band so far? I think Shiva wrote something about feeling disappointed about playing live (maybe in MRR, maybe in Accept The Darkness zine). How's a typical gig like? Or rather, what do you expect of hardcore gigs? How would you like them to be if shows don't match your expectations? Also, have you played outside of NYC? If not, do you want to?

Shiva: We've played 5 shows so far, only one really had that spot-on result that made us feel fully satisfied in the end. Hopefully we can book a few for this summer and feel a little less shitty about our live track record. My ideal HC show is everybody going off, bands playing well, kids having fun, and no bullshit to deal with. I want chairs and mic stands being thrown across the room, bodies flying everywhere, spit, beer, blood, sweat and tears everywhere. Just to clarify too, I wrote that thing in Accept the Darkness saying that, even after such a fun time at a show, I felt shitty about certain things. We haven't played outside NYC yet, but I have every intention of doing so once one of us get a driver's license.



Shiva: Like I said, we're based in the suburbs, even though Derek is actually from the city. My house/basement is our noise paradise. Nobody calls the cops on us for being extremely loud, which is great, and my mom is totally fine with us making a racket. I'm sure my neighbors all secretly hate me, but I don't really mind. We recorded the demos using my 4-track, which is almost definitely broken now, it died on us when trying to record

the 7" in the city. I also have a 16 track digital recorder that sounds pretty great, and we mix down from that to a tape deck to get a warmer analog sound. We do all the recordings ourselves and it's all a big fuckin' trial and error process. My dad started playing music around the same time I did, early adolescence, so he's always been down to provide me with equipment. We totally lucked out in terms of space and equipment, and even though cymbals, drum heads, sticks, cables, and other random shit is constantly breaking, we have it way better than most.

More Noize: There has been many swings of opinions in the hardcore scene in the past decades, as is normal with any 'movement', but it seems to me that a lot of hardcore bands today are a little confused about why they're playing hardcore punk. Is the purpose of hardcore punk to be a vocal (musical, or noisy) protest against wars, society and governments? But then what about that accusation of punks 'preaching to punks'? Or is hardcore more about hard-line individualism, alternative lifestyles and the music as a core for a counter-culture? Others seem to want to just play music, building on and perfecting a selected hardcore style... well I don't know, there's too many voices and too many different things adding up to what we call hardcore today so it's impossible to generalise, but I was wondering where Deformity fit in the greater maelstrom of hardcore punk in 2011? What are your aims as a band? What do you want to achieve? Shiva: Punk to me is about exactly what you outlined in the latter "option": individualism, subversion, and underground counter-cultural resistance to society as a whole. I don't know where we fit, is there a designated area for scruffy suburban teenage skateboarding punks who play loud and hate the world? Like I've said, all I want to achieve as a band is to stick together as friends: keep listening to punk tapes in my room and keep playing loud and having fun in my basement, hopefully putting out a few releases and playing a few good shows. Our goal is more self-serving than anything else, to let the anger and anxiety and hostility on our minds lift some of its weight on our shoulders through playing punk. So long as we're temporarily killing boredom and having a blast, I'm more than content. I don't see anything more subversive relatively than what we're doing as opposed to some organized protest. We're voicing our opinions and resisting against what pisses us off.

More Noize: Here's an easy question: What are your favourite bands and records at the moment? Do you listen to music besides hardcore punk? If not, why not? If you do, why???

Shiva: I personally listen to all types of shit within the punk spectrum: from garage rock like Tyvek and the Sonics to Gloom and Lebenden Toten to artier shit like Saccharine Trust and Billy Bao to the Big Boys or Minutemen or whatever. Lately I've been digging Cheetah Chrome Motherfuckers a lot, Crazy Spirit are my all time favorite band next to Discharge, that Danish band Iceage's LP is fucking amazing, the new Homostupids LP is amazing, the Big Boys are always great, I've been getting gloomy with Wipers, Warsaw, and Crisis, the School Jerks rule, Illegal's 7" is too good, the whole Barcelona HC scene, Wasted Time, Sudor, the Silenzio Statice shit, Double Negative, all the modern NYC HC and punk, Boston raw punk bands, fuck, there's too much shit. My top 5 bands that still exist today are Crazy Spirit, Otan, Hank Wood and the Hammerheads, Lebenden Toten, and Destino Final/Invasion. I can safely say as a band that we're all really stoked bands like Hank Wood, Crazy Spirit, Nomad, Dawn of Humans, Perdition, Male Nurses, Bloodkrow Butcher, Koward, and Earthpig. I'm pretty sure Joe has jamming to lots of Discharge, Chaos UK, Male Nurses, Gai, Wretched, and GISM and Derek has been psyched on Destructions, Poison Idea, and Koward. All of us listen to a variety of stuff, I like mostly independent / underground punk, hardcore and rock n' roll- Derek and Joe like a really strange assortment of things. I don't know how to explain it, it's just the music we like.

More Noize: Ok my final question will be: How can people get in touch with you? Can people get in touch with you to get copies of your god forsaking noisy demo tapes? Any final words to the moronic readers of More Noize? Shiva: Email me at [Eggmangel@gmail.com](mailto:Eggmangel@gmail.com), or write me a letter at Shiva/ 61 the Terrace/ Katonah, NY 10536/ USA. If anybody wants to put out a pro tape of a new tape recording and the 3rd demo, please let us know, 'cause I'm sick of dubbing tapes for the time being, and I'm sick of owing people shit. Thanks for the interview Tony! Stay punk...

More Noize: I think your third demo totally kills some other hardcore punk bands today, some that release records all the time even (and obviously I think people should be into Deformity because I am, hahaha). Have you got any interest from outside of the city as the NYC raw punk hype spreads around the world? Would you want more / less people to notice the band? Shiva: Honestly I don't care if everybody or nobody likes our "music", we'd still be doing it. Having people enjoy your band is a gratifying thing though, it's always nice when someone genuinely digs it. There is a scatter of people who I gather like our stuff, but other than that, I'm pretty sure we're relatively non-noteworthy to most people, or maybe people haven't heard us yet? I'm not sure if there is a difference.

## BEGINNING OF THE CLOSE MIND

More Noize: Personally I think homemade cassette tapes and CD-Rs are perfect formats for DIY hardcore, and for bands that are truly important there is of course vinyl. But ultimately I think "less is more" when it comes to hardcore punk releases, particularly vinyl, but sadly too many bands release too many records these days. Perhaps that's a good thing, perhaps that a reflection of hardcore punk having somehow become truly 'democratized' (as opposed to being a past time for a small clique of people where it was totally legit to release a 7" in 300 copies and it was enough for the whole world). What do you think? What's your intentions as a band? Will there ever be a Deformity record? I think I have read somewhere that there would be a split release possibly with you guys and Nomad and maybe some other band, but I might be mistaken. Spill! the beans!!!!

Shiva: I think homemade tapes are great, I don't have much interest in CD's, but they can be thankful or tiresome sometimes. Having to dub every single tape gets tiresome as hell, and I owe dozens of people demo tapes (I'm really fucking sorry about this!), these are the people who I'm gonna respond to a year late though with screen printed wretched posters and tapes with unreleased tracks and the like... I swear. I agree with you in that way too many bands are releasing useless shit right now, I think, to express a rather taboo viewpoint, that in a lot of ways, downloading and all that are a sign of more democratization. Younger kids, if shown by the right people, or if in the susceptible state of mind, are totally psyched on punk removed from the fetishes on hoarding. I myself buy records and tapes and my rooms are a mess of zines, flyers, tapes, 7" s and 12" s, but I also download shit. The other guys from Deformity

own few records and a few tapes but mostly have to rely on downloads. I'm totally cool with downloading for the most part, it means more people have access, and it gives more opportunity to weed out poseurs but also welcome in people who are genuine. Like I said before, we are planning on doing a 7" , and I've been running the songs and lyrics through my head constantly to make sure I feel they are totally worthy of vinyl, even if only 500 (max) people will ever own a hard copy of it. I think we will also be doing another tape that we'll put out around the same time as the record or a little before. Eventually I'd love to share space on a release with bands like Nomad, Bloodkrow Butcher, Earthpig and Putrida, but I don't know how soon that would happen, if at all. My intention, and I think the other guy's intentions too, are to have fun and continue playing, and try to do as much as we can.

More Noize: As I said, I am not in a band, but I have many friends in bands and they either rehearse in rented music studios (typically expensive as hell), in squats (few and far between, but they do exist in London) or in private residential spaces (which is basically someones garage etc, but probably unlikely in London where rents are sky high). This may seem like a 'mechanical' question, but it interests me as punks usually have a hard time keeping their shit together (equally wherever they are in the world, hahaha): What about the practical shit of being a punk and playing in a band in a city like New York, do you have ready access to venues and rehearsal space and such? Where and how do you record the demos? Is space a problem for you?







**More Noize:** Who got the idea of starting the band? How long it took from the first discussions to actual band rehearsals? Was it just a matter of time that Janne and Marko formed a band together, or did you actually have some previous projects in the past?

**Janne:** The band was formed in the corner table of Tinstuoppi (famous bar in Turku). Yeah, we both had been in Valtiokontrolli back in 1993, and we did one 4-song demo with that band. Jesus Christ, 17 years ago... Oh yeah, and we also had a band called Kontrolli after that, which did recordings for a split-LP with Rajoitus, but the label supposed to release it went out of business. I haven't actually heard that tape after that and maybe it's better that way.

**Marko:** I think Kylmä Sota was formed in 2005... Maybe someone remembers more clearly? Me and Janne have had projects before, but only one song released on record as far as I can remember...

**More Noize:** You have cleaned up your sound quite a bit after the first recordings, why is that? Some folks seem to think the noisier the better while some (like me) like it better when you can actually hear what's going on in the songs... Do you share a vision of what the band is supposed to sound like or is there disagreements regarding your sound? Have your recording engineers liked how you sound?

**Marko:** I think we all agree how we're supposed to sound like, which is noisy, but still enough clear at the same time... It's not easy. We have always recorded with the same guy and he's been cool with our sound, maybe laughed a bit here and there... But we're doing stuff with our conditions, not with the guy recording us.

**Helena:** Well, we haven't cleaned our sound purposely, we have just tried different stuff with every release. We have a pretty clear vision and everyone agrees that there is never too much distortion. We have our trusted engineer who knows what we're after.

**More Noize:** How much part of hardcore punk is a sense of danger or violence in a live situation? Has punk gotten too nice for it's own good? Marko is known to be an unpredictable performer on stage, audience has to be prepared that something nasty can happen... Does playing live just take you over so completely that sometimes you do things you don't see coming even yourself?

**Marko:** Well, let's say that in the early days it was mostly the degree of intoxication that caused some pretty chaotic moments, but nowadays it's the acting in moment that sometimes takes over and you for example throw an object and -fuck!- realize too late what you're done. But I'm not trying to hurt anybody and there hasn't been too many of those situations in the recent years. Violence is not cool and has no part in this, even on dancefloor, but certain chaos in live situations, when audience gets close and mios are flying... Something can happen.

**Helena:** On typical punk shows in Finland the bands don't perform too much. Yeah, it's all pretty nice and civil and I guess people are sometimes a bit shy to be there up on the stage. You see a lot of staring at your instruments, no way they are looking at the crowd in any point... I've been trying to pose more there on the stage, just trying to fuck with people and give those assholes something to talk about.

**More Noize:** Do you enjoy going to play shows or are you fed up with all the same old places to play? What are some of the things that are done well in Finland as far as show organizing goes and what things need improvement?

**Helena:** I think it's always nice to go play somewhere, every town has friends and people we know, so it's all good, you can combine seeing your friends and playing a show. There are too few places to play, but fortunately there's at least one place to play in every town. At Vastavirta in Tampere and in Oulu and Pori things have always been well arranged, same goes usually for TVO in Turku and places in Helsinki. It's always up to the people arranging the show. I always get pissed off at show organizers who are not able to decide the order in which bands should play. It makes me want to kill when the organizer says "you can decide it between bands". Fuck, then everyone wants to play second or third. Fortunately it has never been a problem for us to open the show and play first, we don't try to be more than a shitty punk band.

**Marko:** I'm okay with playing out pretty rarely, it keeps me interested in doing this. But it seems that lately we've been playing more and more shows and since we're working people the shows have been on Fridays and Saturdays, maybe with some exceptions with holidays etc. I'm not sure which are some of the things that are done well, but you should at least get discount on food and drinks, especially the latter... Sometimes it would be cool to get some extra money in addition to the gas money, but it has been a main thing to just get enough money to pay for our expenses. We're not doing shows out of our own pockets anymore, like sometimes in the past



## Kylmä Sota

Asian kuorolle korville

On turha seiltää, kun ete ymmärrä.  
On turha seiltää, kun ette kuuntele.  
Asiaa kuorolle korville,  
Kalkki viruttaa!

**Ronnie  
-Vox**

**Maggie  
-Bass**

**JFK  
-Guitars**

**Breznev**

Haluut omistaa, oli se matrisia tai kaverispiiteitä.  
Sulle ei riitä mikään, haluat kaiken.  
Runkkari, runkkari, runkkari.  
Vilun runkkari.  
Laulet et elämä pyöri ympärilläsi, mut sä pyörä itse ympäri.  
Sulle ei riitä mikään, haluat kaiken.



when it wasn't that big of a deal if you had to pay for a train ticket yourself or something. One example of a well-organized event was Czech festival Play fast or die, where they put the money on our hands right as we came there.

**More Noize:** What do you think will happen when TVO in Turku soon closes it's doors, is there a new place for punk shows in sight? I don't think there is any other places to arrange smaller punk shows in Turku?

**Marko:** I've been trying to find some places myself and there really isn't



that many other places, but I think S-Osis will host more punk shows in the future, shows which would have been arranged in the neighbouring TVO. Rook-bar is one place for arranging shows, but it is too small and there's a decibel limit, which is not our thing at all! We have played there once and it didn't really work out because of this... We have to play LOUD! Helena: Turku is dying. It's a great loss and I can't understand how the officials in Turku can be so blind that they don't see the value of TVO. Janne: It may get pretty dead around here if new places don't come up to replace TVO. S-Osis will remain, but they're not as friendly to punk. It's hard to imagine us playing in some shithole in the suburbs. It makes me sad to think about TVO, since it has always been kind of home ground and I've played there dozens of shows with different bands over the years. "The city of culture" can fuck off!!!!

**More Noize:** What would be the dream line-up of four bands (including Kylmä Sota), if you could pick the bands (from bands that are still active)? Janne: Framtid, Poison Idea, Crude. We could play first.

**Marko:** Finnish or foreign bands? From Finland... Well, maybe Kylmä Sota, Kieltoaki, Selfish and Khatarina, all those share some members, but what can you do? Urban Unrest might be a good one too and then of course there's this awesome new band Armless Children! We have already played with them and they're a band worth of support. Krahäjä is also good and so is Kyklooppien Sukupuutto... There's not that much stuff I personally dig, but all those mentioned are very good! A band called Remissions from Tampere is quality stuff. If I could choose from foreign bands I guess one of them would have to be one of those Japanese bands, Framtid, D-Clone, Gloom etc. Tragedy from the States and also Government Warning might be a good one, if one would like to draw some audience too. It's pretty hard to answer this, cause I would have some of my favourite bands, which would maybe not fit the bill that well... Well, maybe a band like The Spectres from Canada, which is more in the vein of The Mob/UK Decay meets Joy Division... Aargh, I don't know...

**Helena:** It would be fun to play with Skitkids and Annihilation Time, with Terveet Kädet as a fourth band, UH.

**More Noize:** When this interview comes out you have just released your first full-length... How did the recording sessions went for that? How did you hook up with Feral Ward?

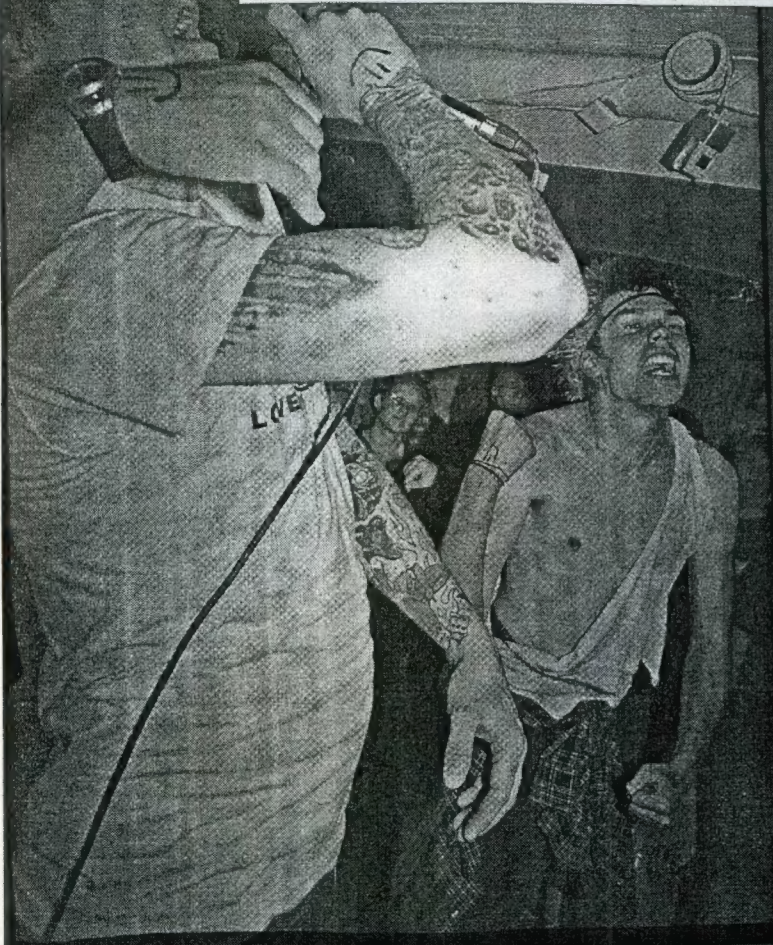
**Helena:** Recording went smoothly and easy in two days. On the first day we did all the basic tracks and added double guitar parts, back-up vocals and the main vocals on the second day. It don't take too much time to record our stuff and I personally can't stand fucking around in the studio, it gets on my nerves. I don't know who talked Feral Ward into releasing the record, I don't think he knew what he was getting into. I don't really care too much who releases our stuff.

**Janne:** Yeah, the 12" should be out any second now, I'm anxious to hear how the material sounds like after mastering and pressing onto vinyl. Our studio visits have never been too serious, maybe because the studio has always been in the next room to our rehearsal space.

**Marko:** Feral Ward is releasing it probably because the guy likes good stuff and knows what's up, even though we haven't invented anything new etc... He has released Finnish stuff before and will release it in the future... There would have been other choices too, but Feral Ward has consistently put out great releases, the music has worked, the covers have been cool etc... Recording sessions went fine with familiar surroundings and the guy recording us had worked with us before.

**More Noize:** How do your songs and lyrics come about, who does them? Do you work a lot on your lyrics or are they done more on the spot?

**Janne:** We've never had to hurry anywhere with this band and the songs tend to form on their own pace. Nowadays it seems that bands are hurrying for a quick 15-minute internet-punk-fame. Our songs are definitely not some rocket science, but still they are carefully thought over, believe it or not, ha ha.







Marko: JFK takes a song to our rehearsal with a pretty good vision of how it should be played. And these days he and the drummer play a lot just by themselves as I and the bassist live in other town. Lyrics are done in different ways...

Helena: Maestro JFK does the songs, because he thinks the rest of us don't make 'em good enough, which might be true. Well, JFK is a bit of a hit-maker. Usually Ronnie writes the lyrics, but I've penned a couple of them too, for example Ski to hell.

More Noize: Which are some of the things you argue or fight about? You don't all live in the same city and you have other bands as well, do you have trouble making schedules, do you manage to rehearse enough?

Helena: We have never really fought and if we had then it's because of the booze. But I don't recall us ever fighting. We have been practising pretty actively now. I personally don't like to play shows without sufficient rehearsing. But it's a different thing if we have a show every weekend. But if we play once a month and that is when we have a show, then it's not a good thing. I mark up all the shows to my calendar, you have to so there wouldn't be double bookings.

Marko: I don't think we have had any major arguments? Schedules follow the order in which the bands have booked shows for themselves. Sometimes there might be a double booking, but that happens rarely, because we keep track of when and where each band is supposed to play... We don't rehearse that much with the whole band, but as was said the drummer and the guitarist

are playing frequently together...

More Noize: What do you think about the Punk in Finland internet forum, what are some of it's good and bad sides? Do you follow it or take part in discussions?

Helena: I think PIF is sometimes good entertainment to fill dull working days with. I follow it and even write quite a bit there. I don't go into analyzing the subject further, but I will say that there's some people that make me feel deep shame for them and that's only a positive thing. The things people will do to get attention! One good side is also to see how tolerant people the Finnish punks are, when all these Nazis, rednecks, drug addicts, alcoholics, metal heads and people who don't have anything to do with punk are all there together messing around in that forum. That is one of the things that makes me enjoy PIF.

Marko: I check the gig section and the buy/sell section, not anything else really... There's people who are loud there and lame in the real life, but that's how it goes with all those forums and I guess it has to accepted that some people find it easier to write their thoughts to those forums than talk to people etc.? There is some provocative stuff in there and that goes to amusing lengths sometimes, and many people are very aware of what to write to piss some people off... It goes on and on, just to get "something to talk about".

## DEAD COPS

Japanese punk band Dead Cops lasted no longer than a year or so, released a generic unadulterated teenage anti-cop barrage on a flexi and played a few live concerts in or around Tokyo. The band is famous for three things. Firstly, some band members would end up in cult hardcore bands. Secondly, Dead Cops flexi was released on ADK Records, the label of Typhus and the Stalin guitarist Tam, which ensures the flexi will for all eternity be on the radar of record collectors. Incidentally, Tam - who mysteriously "disappeared" from punk and the world in 1985 - was reported to have deceased recently, according to Michiro Endo from the Stalin. But that is probably another story for another issue of *More Noiz*. Thirdly, the singer Roger is a *gaijin* [foreigner, in this case American], which evidently gives him no fucking excuse for such poor English-language lyrics! For the record, the flexi is one-sided, has four songs, one which is a piano introduction to the other three standard-fare generic teenage punk songs: Kill the Cops! I Hate Work! Death to the Rich! In recent years a bootleg Dead Cops CD (who'd fucking release a bootleg CD anyway?) appeared that apart from the ADK flexi also included a live concert ("audio sourced from audience cassette player") which is exciting not only because it featuring original bass player Otakebi (as opposed to Jha Jha who played on the flexi), but the live recording is also cool as it reveals that DEAD COPS wrote tons of more songs, songs that hereto remain unreleased. These songs are charming punk hits with titles such as:

Salaryman with wasted time, Anti-Metal, Gang Bang and Date In Hell. Singer Roger Armstrong kindly answered this important career defining interview by email back in 2009...

## DEAD COPS

Vo: Roger  
Gu: Tatsu  
Ba: Otakebi  
Dr: Red  
Recording Bass: JhaJha

More Noize: Can you tell me something about how the band started?

Roger Armstrong: Hell, I don't know. I wasn't there at the beginning. It was the drummer who put the whole thing together and asked me to sing for the band. I wasn't the first singer, but I was the last.

More Noize: Dead Cops is said to be more memorable for its members than its music. You later played in cross-over band Sic, Tatsu later played with Gastunk and Jha Jha played with Lip Cream, the Comes and Judgement etc.

Roger: Yeah, but the drummer never surfaced again. His heart wasn't really into it all. Before punk, he was into heavy metal. After punk, he got into hip hop and gangsta rap. Who knows where he is today, probably dead.

More Noize: Dead Cops only released a flexi 7", on ADK, 1984. How many copies of the flexi were made?

Roger: I think Tam released 1000 copies of the flexi. Not sure, it's been so long.

More Noize: Tell me something about the Dead Cops CD? It is interesting because the band sound more 'together' live than on the flexi... as well as a number of songs not on the flexi.

Roger: The recent CD is a bootleg, but since nobody really made any money off of the whole thing, it doesn't matter. Beyond that, I have no more information. The CD is a bootleg.

## Kill The Cops

More Noize: Did Dead Cops play many live shows?

Roger: That whole time in my life is one big drunken blur. We played in and around Tokyo for about a year and broke up. That's about it really.

### Kill The Cops

More Noize: How long did Dead Cops last for and why did you break up?

Roger: About year. Everyone got pissed off at everyone else and decided to say fuck it. Mainly the drummer was being a bit of a dickhead.

More Noize: You went on to play drums in No Lip after the Dead Cops fall out. Can you say something about that band?

Roger: No Lip was me trying to get back into drumming, where I started. I played drums in Rag before Dead Cops, and wanted to play drums again. The guys in No Lip were looking for a drummer, so I agreed to give it a shot. Their music was more glam punk than not. Not very hardcore at all. So, eventually I got bored with it and started Sic with Kevin [from Corruption of Peace, the other significant 1980s Japanese hardcore band with a gaijin vocalist].



special thanks to:  
Japanese punks  
Hiroshi for love (and sex)  
Sachiko for love  
you, for having the record

ADK-12S

YAO

Death to the Rich  
music by delirium

design by Roger  
no thanks to:  
Tsubaki House  
nutholes  
feds, dollers, surfers etc.  
you, if you don't buy the record



More Noize: The mandatory Cold War -question... (Kylmä Sota means "Cold War" in English) Do you think the state of the world is as ready to explode as in the era of cold war between the Yanks and the Russians? Are you afraid of the possibility of nuclear war?

Marko: No. I'm not afraid and the nuclear war would be over quick anyway? Is the situation ready to explode, well, I don't know?

Janne: The cold war is now fought with religions and oil. There's always a feeling that history is soon made once again in some part of this world. The thought of nuclear war isn't as frightening as when I was a kid though. Helena: North Korea and Iran are the only ones threatening with their nuclear programs. The relations between USA and Russia seem to be the best since Jeltsin. I don't think there's any threat. We are drowning in our own shit anyway.

More Noize: Your greetings to the parliament of Finland and the Finnish youth?

Marko: Hello you bloodsucking leeches...

Janne: Hi Finnish youth, buy our record, so maybe we can make more in the future... "Parliament - do something!" (c) Uutuus



More Noize: I understand that like Pig Champion you like to sit down playing and that moreover you like to drink a glass or two. Do you always sit on a chair when you play noise?  
JFK: Ha ha no! That was the first time. I had big problems with my back (and still do) and that day I ate too much painkillers and muscle relaxants and flushed them down with beer like the idiot I am. I heard it was quite psychedelic show. I don't remember much from it. I don't spit in the bottle but most of the times I can play a gig on my own feet.



PHOTO BY NII S



# THE INJECTIONS

## THE INJECTIONS

More Noize: Please explain INJECTION history!?

Connor: Injection was a band formed by Naka-chin of The Discocks after he left the Discocks, they played '77 style punk and only played a handful of shows. The Injections is a late 70's San Diego punk who had a really cool song called "Prison Walls". The INJECTIONS is a pogo band made of

worldwide pogo punks, a revolving door pogo band, the first of its kind! We formed in October 2010 after Naka-chin of 13th Moon suggested we playing Nori's wedding, being the gentlemen we are we kindly agreed, we stepped into the House of Rising Oi! studio and laid down 4 tracks of pogo punk super attack which we released on vinyl as a gift for Nori. After returning from our first successful Japanese tour I had a cold and decided it would be the best time to record our noise punk songs. I hired Melbot, Suki and Wanky Claus and we recorded our "Christmass Attack!!" EP it was shoddy because we were all drunk when recording, but it captures us at our best/worst. Since then we spent the majority of 2011 in the pub. Kimchi '77: Injections are little bit pogo and little spiky. We have fucking work and need beer to be fun and band show make free beer for us.

More Noize: Please explain INJECTIONS members!?

Connor: Hello I'm Connor, I do vocals. On guitar we have Helling, Suki, Clockwork Kenji and Wanky Claus. On Bass! CoOkie, Kentaro and Suki, and on drums Meguro, Kimchi '77 and Melbot. The INJECTIONS will always be this line up! We have a waiting list for members, so if you want to join the band, join the queue

Kimchi '77: Injections have Japanese male idol Connor as front because he is famous with women.

More Noize: What is discography of INJECTIONS?!

Connor: So far we dropped these pogo bombs!

> Pogo Promo CD-R (4 track CD-R limited to 7 copies gave out at the Warning/Warning gig in Nottingham)

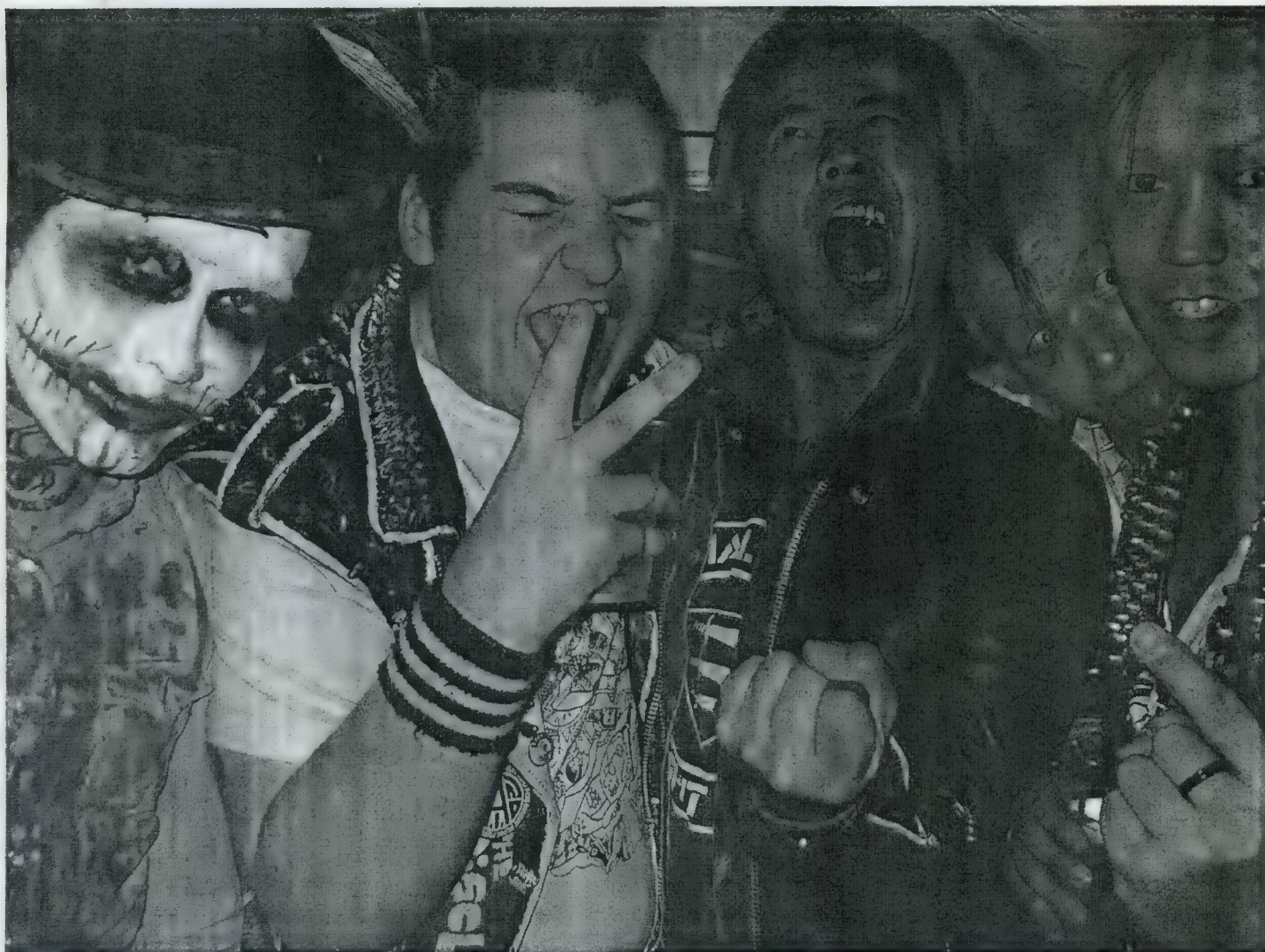
> Oi! Oi! Happy Wedding Nori & Mari 7" (Limited to 10 copies free gift for Nori & Mari's wedding)

> Christmas Attack! (Free download)

> Pogo Dischord - tape (a re-release of the CD-R....but on tape!)

We were also supposed to have a split tape with -REJECT-.....then a Japan only tape, but the pub got the better of us.

Kimchi '77: We do not like disco.



## THE INJECTIONS





More Noize: What is gigography of INJECTIONS?!

Connor: So far we've only played a Wedding Party and a Birthday Party. we're a celebration only band, a bit like Kool & The Gang. But we played Zone-B in Tokyo twice, once in December and once in April. We played with Life, Tom and Boot Boys, Vendetta, The Erections, Avfall etc etc. Maybe we'll go the Canada & USA to show them how we do it in Tokyo! And feel free to book us to play your town, we'll say "Fuck off".

Kimchi'77: I don't know, I fail gigography in school

Kimchi'77: Nori-san is great man, so only great song can tribute him

More Noize: What is future release schedule of INJECTIONS?!

Connor: Soon, or maybe some time this year we'll finally release the split 7" with Oi!Driver (the best Oi! band from the USA). It's gonna be our best recording, expect Chaotic Dischord rip offs-a-plenty. After that, we're gonna release our limited to 100 LP. We were also supposed to record a 1 track tape for Azusa from Stagnation's wedding, a cover of Confuse's "Fuckin' Lovers". But Kimchi'77 forgot.

Kimchi'77: We have 7" coming soon and maybe another cassette



More Noize: Please explain INJECTION persistent desire to make great pogo!?

Connor: We don't strive to make good pogo, we strive to make an album as good as Shit-Faced's Greatest Shits. Once we pen a line as good as "I'm in love with punk rock it's more favourite than masturbation" I will die a happy man. But till then we will keep making pogo dischord. Currently our competition in the non-Japanese Pogo punk market is Saber M

Kimchi'77: We desire for glory days of Discocks and Tom and BB to pogo all night

More Noize: What is future gig schedule of INJECTIONS?!

Connor: to tour the USA! but it's probably not gonna happen, I have no job and nobody likes us there. So who knows?

Kimchi'77: When Connor come to Japan again we will make gig

More Noize: Please explain INJECTION member other work (like POGO PUNK RECORDS, POGO & LAUGH MAGAZINE, other bands)?

Connor: I do Pogo Punk Records! which is the world's laziest label, but I just release The Wankys/Who Killed Spikey Jacket? split tape and later i'll release a 7"...maybe? Pogo & Laugh is my zine, also very lazy, but expect a new issue soon with Bollocks and Warning!/Warning! The other Injections guys are involved with The Erections, The Bubbles, Worst Enemy, Hat Trickers, Oi!Driver, The Wankys, Punk And Disorderly and countless other bands

Kimchi'77: We do not like work

More Noize: Please explain INJECTION persistent desire to make great ballad to Mr. Imamura Noriyasu!?

Connor: We love Nori, maybe he doesn't love us...but we don't care. It was only gonna be played once at his wedding, but it's become a staple part of our setlist and everytime we play it, he get's naked and on a side note, our drummer Meguro thought the song was called "Fucking Nori" for ages

More noize: Please explain contact and greetings for INJECTIONS!?

Connor: Send me emails, your bands demos, rare Japanese records, nude pics of hot girls and all that good stuff to [beerandpogo@hotmail.co.uk](mailto:beerandpogo@hotmail.co.uk) Stay Punx, spike your hair with pogo, stud everything, wear a bum bag, Oi!... fuckin' shit... PUNK ATTACK!

Kimchi'77: I don't understand sorry すみません



# THE INJECTIONS



# reviews...

**The Wankys - Noise Punk Live Hero (Live in Puntala, Finland) LP**  
This is a nasty, dark, noisy, chaotic, clipped, sonical, disturbing, vibrant, drunk, perverted, shitty, catastrophic, retrograde, downgradable, masochistic, freedom-fighting, war-on-the-terraces -type of fucking live LP. After a series of new releases from these lovable youngsters-at-heart - all of them great, don't get me wrong - it is these first bunch of songs (well, basically, the Noise Hero LP set) that made me a massive fan in the first place and playing this LP I am reminded that this band is still fucking absolutely great (as if I needed retelling!). Most of these songs are classics, that will continue to be enjoyed by morons like myself for years to come, and besides having seen this modern rock group live a multiple times each and every one of these songs shore up memories of snagging underwear off drunk ladies in Reading, drinking wudka on the inter-city train outta London, of getting robbed, getting dirty, getting laid (yeah, with my missus only, of course), wanking, beer, fags, listening to Chaos CH and, well getting undressed in the bathroom of the Grosvenor Pub and hitch-hiking up to my North London home in the middle of the damn night only to find the supper on the table. Buy this now.

## Sokea Piste - 12"

Sounds like KAAOS but modern, uber-modern, experimental and crazy. Possibly this is, finally, the state of Finnoore to come? As predicted in More Noize #3? Great shit, this will be played upon for forthcoming days and nights that much I am sure of...

## Deathcharge - LP

Bauhaus meets Discharge. Best record of the year. And I have only just heard one song of this record. Damn I am good.

## Formby Channel EP

Ah, those lovely pranksters go all bonkers noisy in a great cultural forward leap from the two track demo reviewed in More Noize issue.

## Mierda - Hardcore Poble Nou tape

Did I review this before? Who cares, here's another try. This is released on Teo's Alta Intesidaz Tapes, which is a sure sign of quality. Mierda has been around for long time, it's a two man band (drummer sings, no bass) and musically it's very much hardcore punk with a d-beat type style but there's no d-beat slogans and all that generic shit, which in 2011 is refreshing. In fact, Teo writes as much in the tape inner - all labels are shit! Basically you don't need any fucking reason except this Mierda tape is great! There you have it, recommended warmly by yours truly. 19 songs in toto (maybe a bit too many for one sitting), fast intense lo-fi and angry and fucking criminally underrated band.

## NORI & TOM & BOOTBOYS

More Noize: Who are the people in INJECTIONS?

Nori: Ah actually I don't know! I saw them twice in fuckin' Japan. Corner was singing though, other members were changing. Some members were Kenji (HAT TRICKERS), Kentaro (THE ERECTIONS), Meguro (THE BUBBLES) and more....

More Noize: What do you think about INJECTIONS?

Nori: Stupid carp punk band! hahahahhaaaa

More Noize: What do you think about the INJECTIONS songs about you ("Oi to Nori")?

Nori: Ah... now I am 38 years old. Corner is just 17 years old (too young to fuck!). So maybe he thinks I am GOD OF POGO/STUPID PUNK!... Actually I am not. I am just stupid. Anyway thank you for this song! Corner.

More Noize: What did you think of the INJECTIONS record?

Nori: Only 10 copies right? He is silly and young boy! Just buy porno books instead of fuckin' pressing records! I love clear vinyl though... hahahahhaaaa

More Noize: Do you think there is future for INJECTIONS?

Nori: I SAY NONE!!! hahaha.

More Noize: What do you think Connor will do when he grows up?

Nori: I met him in Tokyo 3 or 4 years ago. He just came over to Japan to see THE CASUALTIES show that POGO77 RECORDS presents. He had big pink mohawk. Still he is around punk. Nice! His future? I don't know... maybe he quit punk but I don't want him to forget young punk attitude!

More Noize: I thought Tom & Bootboys was dead?

Nori: Yes, we was dead and then.... Only 6 month later we are alive! hahahaha

More Noize: What is the new record?

Nori: Yes, soon! Split 7" with Rough Stuff! You can check front jacket! You know this jacket right? UK82 Riot City.... Rec.... hahahaha

More Noize: Will we see you naked again soon?

Nori: Yap! Always! Ahhaha!!! Bye!

Ge eade ri / Gasaedari / Gosaedori - Jeju Uber Allies: Rehearsal 2008-2009 Released on Geonhuiistetyt tapes - South Korea - for promo purpose only.

... But now we're talking!!!! Here's G's own d-beat rookering band, which is a million times interesting. This is very Scandinavian inspired - with focus on Skitkids in particular. Raw and inept and almost lo-fi with Skitkids style guitars on first song, more of a upbeat punk feel on the second, turning to even more Skitkids in the third, and with G's raw barking desperate drunken punk vox on top. I liked this a lot, and would like to hear more of them. Sound is so-so, as it's just rehearsal tape with muddy sound. The band has split up however, and according to Genhoi the band has "changed the name to Krigsslakt in accordance of the musical shift from Skitkids-type crust'n'roll to more simplified raw punk. We have another rehearsal tape, with Krigsslakt." Read more about that band in this zine soon!

## Invocation Of Obscene Gods 1

Wow, this zine feels good to hold in your hands - starched stiff blacker than black inked hard paper. Interviews worthy of mention Abigail from Japan, the marvellous CSMD and ANTISEEN, all of them very good reading, CSMD being the prime reason why you have to get this. Damn good.

## Multitude demo tape 2011

Amateurish loose Deutschpunk, that strays into sounds that reminds me of Swedish middle-of-the-road punk and very nearly into barely noisy hardcore (but not really). Musicians fuck off! Gay punk DIY!

## Unlearn - EP

Canada's answer to Morpheme, Perdicion, Mauser, Contort, Giftgasattack and a million other bands that are not Japanese but die-hard fans of KAAOS and Framtid. Apart from geography, are there any unique selling points to Unlearn? I am not too sure. But this EP is good, above average I'd say. You know what you get and why not? Let's not talk about jaded palettes, this is after all the world's definite raw noise zine, and I do like shit bands like this regardless of a million other bands doing the same boring repeated old shit. Gaaahhhhh!!!! More noise!!!! Yaddayadda.

## Avfall 7"

I loved the Avfall/Haava split tape so to buy this Hardcore Survives release was a no brainer. However, 30 seconds in of the first song it becomes clear to me that instead of more amateur shit hardcore a la Crooked Pop Skulls which I had expected, what the band is now doing all of a sudden is nothing but aping Swedish neo-Swe HC groupards Fy Fan. I swear I almost cried when I put the record on for the first (and last) time. Sadly Avfall does an halfarsed Fy Fan impression that is largely without that "thing" that Fy Fan does so well that recalls early Swedish proto-HC like Missbrukarna or P-Nissarna. So I was very disappointed and turned this record off before the second half of the second song. Then I cried some more.





# reviews..

## Grude SS - Who'll survive? EP Reissue

To reissue this record was the best decision ever! Love this record, great to see initiative to make faithful legit repo of classic record like this. Also, it meant I could sell my OG to buy more records harr harr harr...

## Kirai 7"

Henke from d-beat band Discover (?) and Per from Giftgasattack had a shortlived sideproject playing the Wankys inspired Confuse shit back in like 2009 or something. Years later and some of their demo shit got released by an American (of course!). Well, so this shit is actually very good. Per's noise guitar is doing all sorts of Confuse-esque wonders and here he is not restrained by the essential Discharge song structures of Giftgasattack. If only they had not made a song called CRASH THE POSE that is just stupid. It does not even sound like GAUZE and it just adds to a long list of embarrassing Western Japophile going-through-the-motions cultural theft. But musically this is great, so much noise and shit that it's hot fair to call Kirai "predictable" like no doubt other reviewers will do. And besides there's enough of noise guitar wonders to even call it special. The name, by the way, is from popular Swedish cheap blackcurrant wine KIR (which is shit, compared to beer, booze and drugs) popularly used by Swedish raw punks, but tweaked to sound Japanese. Never before has a record been so firmly placed in the ridiculous and the sublime at the very same time...

## V/A Dispose / Havaistys Split-EP

Old friends of the More Noiz, Nils and Keke with their respective groups Dispose and Havaistys finally share a vinyl after years of co-operation. I've reviewed Dispose demos previously. They're north of Sweden lovers of Disolose and theirs is a love affair unadulterated and pure. Havaistys is more towards a slower straight hardcore, closing in on metalcore (but definitely not mosh!). I guess I reviewed their CD previously (if so I probably wrote that it was ok drinking music). Dispose has got 3 songs that sound like Disolose. I particularly liked the drum sound and the guitar solos. I let the three songs play on repeat in the background at work and without trying to analyse this shit I noticed myself stomping my feet and tapping my hands and digging with my whole body and spitting snot on the wall scratching my balls shouting fuck you to a colleague slamming coffee cup upon coffee cup and farting loudly as if the future was truly unwritten! This is the best shit from Dispose so far! GAAHHH! MORE NOIS! Ineptitude raw Sami d-beat style!

## Deathage - Plague Of The Rats LP

This Australian fuckfaced band has released 3 EPs and a LP so far and now the band have the guts to produced another fucking LP of Western Japcore. Same faux-Japcore sniggering vocals and riffraff-machinery of Japcore -though more metal here than ever before I thought, arguably in the way of recent Crow material - and it's even a bit upbeat at times. You know, it's cool. I played it. Liked it. Filed it. This means I'd rather watch this fuckers play live on home turf than sit here imagining things.

## KYLMA SOTA songs to be released as split 7" w/ Ydintuho and split 7" w/ Kieltolaki.

BESTEST BAND EVER! Six new songs. I have heard three unmixed songs which are fucking great. Fucking hell. By the way, Kieltolaki has a US tour 7" that's Ltd. 500 and a Collection LP with the old 7"s, demo and few compilation songs. I have them at home but am waiting to play them until the house is free of female family members and full of alcohol induced pulsating male members. Back to Kylma Sota. See the interview. It is several years old. I asked the band about coming to the UK. The answer was as follows: "About touring, we'll see the whole band together in long time (Helena gave birth about month ago) so we'll need to talk about the future plans... but we'll keep this in mind for sure!"

## Brutus - LP

Musically this is great, but the vocal has that shitty Swedish accent ala Refused, Backyard Babies, Hellacopters etc- and it is way too much for me. Also it's a bit like, "oh, hell, Graveyard are millionaires now so let's have a bit of that". Doom hipster fixed bike cash in. But as I say, it's a groovy little number and I like it. Feel free has that cool groovy bass riff and, you know as a freedom fighter myself, I do appreciate the message (even if it's sung by poseurs). Sometimes the most blatantly fabricated records that are clearly made just to cash in on a current trend are the best. See Chaotic Dischord. They're the best and they were just taking the piss.

## Nerveskade/Perdition split 7"

Nerveskade's *Alcoholic Overfed* sounds a bit like a Bog People song (what happened to that band by the way?). It's unashamed watered-down UK82 revival! Or depending on your point of view, it's yet another example of US punks co-opting the greats of old. *Nightmares* is a fast-beat. *System Hell* is the best one so far, as it's got a swagger! It is almost "authentically" punk. Then a fucking Skitalickers cover that is, this late in the game, 1000% pointless. Yes, musically they do it correctly enough, perhaps even with some finesse, but the vox don't sound inspired at all. Of the two, in my opinion, Perdition is the standout simply because they're just straight-on, man. No Ripcord speeds or fake-UK82 accents and punk glue populism. *Future* is a song with ENT style vocals, and a raw hardcore song besides. *Police Power* is the best song of the whole record, albeit it's got this schizophrenic tribal raw punk sound that sounds a tad bit too inspired punk revival (ala Criminal Damage), but again the vocals come off all ENT-like here and it's weirdly cool. *Subliminal* is great! More tribalism! Good guitar sound, more of the annoying Ian's ENT slaughter etc. Bluurgh. '82 in 2011, what's it got to do with me? Nada.

## OUTRODUCTION

Well, that went ok, I guess... A few closing notes on this zine and what you're reading. Most interviews in this zine were all done during spring-summer 2011 (with the exception of Dead Cops, Kylma Sota as noted in the editorial), and all by email or some other shoddy way of communicating over the internet. Reviews are all written during late summer. I have started to amass tons of zines and records and tapes for inclusion in review sections but I haven't had time to write much of it and some records I haven't even had time to play yet (including records that are of the type that promote very hard erections indeed). But with two more immediate issues scheduled to come before the end of the year I remain optimistic that it'll all be covered eventually. Obviously, many reviews are shit, some because of me being lazy, some because of time limitation, other still because of space restrictions. The layout was all done over the course of a few evenings during late October 2011. The zine was printed in early November, and as usual I used the brilliant budget printing services of CLP in central London, where by the way a lot of local zines and activist pamphlets are printed.

The frustration of having all this great material laying around for months was the catalyst to make the zine in the first place, but also I had intended to have this zine ready for what is no doubt looking to be the best show of this year with The Wankys, Nekromantiker, The Inservibles and the INJECTIONS. But in the event life, or rather death, came along to wreck havoc on all things punk and otherwise. On Friday the 23rd of October 2011 my beloved grandmother Lillian Larsson finally passed away peacefully in her sleep, sitting in her wheelchair at the elderly home in Tidaholm, Sweden. She had been suffering a terminal nerve illness for a little over a decade. For a painfully slow decade her physical body had completely been eradicated, but tyrannically, her mind had remained conserved albeit trapped in a captive dysfunctional body. When I visited her with my daughter earlier this year we experienced a very brief and intense window into her old self, when she recognised me and talked a few words to me. Apart from my uncle saying that such brief flashes of near-normal physical functioning, this was as you can imagine very emotional. But we all knew that the end would come very soon, and invariably the illness without fail concludes fatally within a period of up to fifteen years from the first manifestation of early symptoms. This illness is very brutal and not only does it come with a definite death sentence it is one that is completely irreversible. In fact it is the very final in hopelessness. It is a big relief to know that she is no longer suffering and that she will be able to finally have her graceful rest, alongside my greatly missed grandfather Evan Larsson.

## MORE NOIZE SEVEN

OCTOBER 2011


ANARCHY, PEACE, FREEDOM, FUN, NOIZE, BOOZE, LOVE AND LIFE!

DEDICATED TO DIY HARDCORE PUNK 2011.

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MORE NOIS #8

FEAT.

Deathcharge

SVART PARADIS

16 B.V.H.

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SPLITZINE

TORTVRA YMIERDA

OUT SOON